

ARMIN LINKE

# Preliminary Project Proposal for Artistic Project on the Anthropocene, a site- and time specific installation with the tentative title “STRATIGRAPHY” for the European Capital of Culture Matera 2019, September – December 2019

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# PROJECT DESCRIPTION

## Object and description of the activity of the Lender

The Organiser commissions the Artist as Lender of the site- and time-specific installation, who agrees, to be responsible for the scientific and artistic concept of the Grand Exposition of the Matera 2019 “STRATIGRAPHY”, an artistic project on the Anthropocene, realised by the Foundation, with the task of elaborating in collaboration with the Foundation Offices the executive design of the exhibition concept of the site- and time-specific installation, composed of budgets and standard profiles of the members of the Scientific Committee.

The Lender in the performance of his duties shall use the diligence required by the nature of the Foundation and the interest of the Foundation.

## Anthropocene

We are possibly entering a new geological time. This concept is influencing the perception of our world and humanity is urgently trying to find new ways to organise the way our world has to be designed to face this new possible emergency. The role of art and of the this film is to ask questions and to create a language that can be a tool to understand better the new cultural discussions and how not only geology but also history, science, and economy connects our societies around the world.

A new intensification is reshaping the surface of the planet: human changes to the Earth's climate, land, oceans and biosphere are now so great and so rapid that the thesis of a new geological epoch defined by the actions of humans – the Anthropocene – is now being widely debated and articulated. This thesis is developing across a number of circuits, institutions, organisations, scientific and intellectual fields, all of which are equally affected by this unfolding discourse, as much as the environments in which they act.

Across a number of specific international agencies and organisations, information about scientific research is acquired, registered, evaluated, processed, stored, archived, organised and re-distributed. These behind-the-scenes processes and practices, that lead to the equally complex decision making procedures, form new discourses and figures of shift.

Following the presentations at HKW Berlin and ZKM Karlsruhe and accommodating the importance of the matter in particular of the atmospheres and the geology, I have been working on the next step of the Anthropocene-project, investigating the topic of the oceans for anthropogenic uses. The project operates as an archive, a composition of documentary practices and discourses, that depicts the work of international agencies, organisations and scientific researchers. The project documents these behind-the-scenes processes in a series of short films, as well as interviews and documentary materials. In doing so, it aims to illustrate in detail the unfolding of the thesis of the different definitions of the Anthropocene concept in its many streams of influence.

## Usage rights of video and audio footage for a site- and time-specific artistic installation

Since 5 years I've been collecting video materials from fieldwork on the topic of the Anthropocene, a first part in collaboration with the collective Anthropocene Observatory (that was also presented at ZKM in the context of the Globale) and since 2013 through different commissions, like the Expo in Milano, the Bahrain Pavilion at the Venice Architecture Biennale in 2016, a collaboration with ETH Zurich in Indonesia in 2014 and 2015, a commission by the Centre of Natural History (CeNak) of the University Hamburg, a collaboration with Goldsmith London and Princeton University (connected with the Forensic Architecture group with Eyal Weizmann and Paolo

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Tavares) in the Amazon, a collaboration with the University NTNU in Trondheim, Norway, the financial support of Goethe Institute, a collaboration with the Institute for Advanced Sustainability Studies, Potsdam, and much more. I myself organised several field work travels with a large commission by the Thyssen-Bornemisza Art Contemporary TBA21 Foundation and a funding by the German Federal Ministry of Education and Research on the topic of the Oceans, and with the funding of Fondació Sorigué in Africa, South-America, Asia, Europe, Pacific, USA, the Near and the Far East. The possibility to have a long dialogue with Bruno Latour through his program at SciencePo and the workshops at the HfG Karlsruhe for the development of the Aime Modes of Existence project and the Rest Modernity collaboration was for me a privilege and a great inspiration to develop further the long time project.

I have now collected about 7.000 hours of multi camera HD video footage and audio and 250 terabyte of fieldwork data from several locations in scientific institutions, in political and economical venues and in contact with local NGO's and communities on the topics of climate change, atmosphere, geology and oceans and of the work of the Anthropocene Working Group. It was an elaborate and extensive preparatory work done with the funding of many cooperation partners to collect all this video and audio footage, which is of exceptional contemporary and historical historical value.

### **The context of Matera – drawing on Matera's millenarian history**

The City of Matera is a very special location where architecture was developed in the form of underground spaces. It is a space where geology was transformed into design optimising agricultural and water resources using a local knowledge. In Matera you find the concept of adaptation embedded historically in its architecture as an extraordinary example from which to learn for the future design of our common planet. Matera is a laboratory where modernity was proposed and forced on the tradition that was considered as a "shame" and where in the last years this traditional culture was rediscovered as a new resource. Matera, in this sense, can be seen as a laboratory from which Europe can learn as reference. Matera is historically a venue used many times as a setting for film making where the media of moving image has long tradition. This is the venue where the Italian Filmmaker Pier Paolo Pasolini filmed his "Gospel according to Matthew" in 1965. It is also one of the three main satellite information and geodesic centres of Europe where new media technology is applied to observe the surface of the earth. This combination makes it a very interesting venue to finalise the research on the topic of the anthropocene using the medium of moving image and developing an installation design that would use multiple layers of comment. Through the whole process of the project we intend to write a new narration of the materials of the archive related to the concepts of the anthropocene and to find a new artistic language for a special artistic installation display in this specific site to question our short and long-term relationship with the environment.

The Context of Matera European Cultural Capital would be the perfect location were to present for the first time a unique artistic research in direct relation with the local history of the landscape of Matera that would bring in the actuality of its passed connecting it with the global importance of how we plan to design the future of our planet. The timing is perfect as most of the artistic research and video material is already filmed. This would reduce additional costs and would guarantee that the finalisation starts with a very rich archive from were to unfold the artistic installation narrative, without any production risk and long time developments, as we will not start from zero.

The material collected until now in all 5 continents and areas of the world looking at topics connected with the earth the water and the atmosphere is unique in its epical and analytical potential.

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## The exhibition

The exhibition "Stratigraphy" will be a unique occasion to bring together the worlds of science, art and education that usually are separated, and to speak about the issues of climate change and the modifications of land, air and water by human activities.

The selected venue, the former school Alessandro Volta, is the ideal place to host the exhibition as it will generate an association with the idea of education and discovery. The school is the place where we get prepared for the future, and the topic of the exhibition is how we want to shape and plan the future of our globe as a system.

The final site-specific artistic installation, which will be spread across approximately 1,500 square meters divided in 21 rooms (the rooms will be selected accordingly to the narrative of the exhibition), might consist of artworks such as films and photographic images, text materials, scientific documents, materials from scientific or artistic collections. A narrative on climate change and the anthropocene will be developed through mono screen sound-video projections distributed in the exhibition space, each dedicated to specific topics, such as agricultural revolution, land grabbing and indigenous people, economy of resources, energy production, climate change science, international law and ecology, deep time and stratigraphy.

An area of the exhibition (a series of rooms) will be dedicated to local questions directly connected to the context of Matera and Basilicata such as agriculture, seeds from the Mediterranean Germplasm Database in Bari, sustainable water resources, maps from the Centro di Geodesia Spaziale / A.S.I. - Agenzia Spaziale Italiana and oil deposits. Further topics that will be looked in detail are: plantations, industrial nursery, seed banks, palm oil, history of colonisation, infrastructure shaping, human cohabitation and material processes, coal, oil, co2 production, computer climate modelling, the international political bodies that plan the planet.

The distribution of several smaller projectors can evoke the effect of a Laterna Magica to present the explanatory and didactic. It will be possible to look at the material with the original audio and with an additional layer of commentary (the exact design and strategy will have to be developed in the design workshops) and might be in form of an additional headphone audio or an additional text layer.

The exhibition will work like a hypertext to be discovered using many different artistic display techniques, from drawings on the wall though the reuse as a sculptural installation of school furniture as a sculptural installation, to the use of didactical media instruments like episcopes and flip charts. Some rooms will work like lecture rooms where it will be possible to study interviews from specialists, some other rooms will work more like artistic cinema with a more poetical video and photographic approach and some rooms will show materials lent from scientific institutions. In this sense, the exhibition will be conceived like an artistic choreography in space using different media to catch the complete palette of sensorial attention of the public.

## The exhibition space

The selection of the exhibition space is of utmost importance for the exhibition.

The selection of the exhibition space and the finalisation of a binding contract for the use of the space will influence the content of the editing and the narrative and thus must not be changed once defined.

In July, 2018, the building of the former Scuola Alessandro Volta has been defined as the setting/venue of the exhibition. If for any reasons the setting/venue of the exhibition will be changed after the end of August thus after the beginning of the display workshop, the additional workshop costs have to be added.

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The exhibition will include many artistic video works of a common length of several hours. The average temperature in Matera is September 24° / 14°, October 19° / 10°, November 14° / 6°, December 10° / 3° (Source: NOAA). Therefore, it is of utmost importance to have heating in the winter period to allow the public to sit for a longer period in a not too cold, not too warm, not too humid condition with a low light or dark level condition in a comfortable way.

### **Collectivity – Dialogue – Enhancing international networks**

My way to work is to collaborate in a project, often in a collective way, to gather video fieldwork material in a larger archive to be discussed, reflected and elaborated in an artistic form and to present the material in various steps.

This project won't result as a classical video installation piece but a site- and time-specific installation that will be developed in an active and intense dialogue with the participants of the workshops reflecting on their comments to the thoroughly prepared material. It will offer an opportunity for opening up, learning and exchanging knowledge and involve diverse citizens to actively participate in the cultural programme to find a collective voice through a collective cultural engagement.

Through the activities of the collaborative workshops and dialogues, the project will enhance international relations and local and European networking capacities and contribute to establish strong and long-term cooperative network-based collaborations with Matera.

The project will premiere in Matera but might after its presentation continue to develop, thereby further advancing Matera as the main partner continuing to develop the network of international relations for Matera also after the European Capital of Culture Matera 2019 as a long time cultural image investment.

The investment into the realisation of the project will bring the name of Matera and European Capital of Culture Matera 2019 to other prestigious international sites for which the form of the site and time specific artistic installation needs to be adapted to specific formats. We are already in contact with following institutions that expressed their interest in having adaptations of the exhibition project:

- Fondació Sorigué, Lleida, Barcelona, Madrid in Spain
- ZKM, Karlsruhe as part of the larger project Critical Zones, developed by Bruno Labur with students of the HfG Karlsruhe as well as graduates and postgraduates of other universities
- HKW (Haus der Kulturen der Welt), Berlin, as part of the lecture-performance series to conclude to the 5-years project on the Anthropocene

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## CONFERENCES AND LECTURES

The conferences and lectures are perfect additional programs to be organised with a specific contract with The Anthropocene Working Group and with the HfG Karlsruhe / ZKM in collaboration with Bruno Latour. The verifications are the events themselves.

### a.) Conference Anthropocene Working Group

The Anthropocene Working Group represented by Jan Zalasiewicz and Davor Vidas have demonstrated full interest in organising a meeting of Anthropocene Working Group in Matera. The Anthropocene Working Group is composed by 25 scientists most of which would have most of their flights payed by their scientific institutions. They would probably just need local service – food, accommodation and conference service – and would have 2 days of closed conference sessions and 1 or 2 days of open sessions and lectures. It would be very important to confirm the dates already in 2018 as the calendar of most of these very busy scientists have to be scheduled in advanced. The rental costs of the meeting facilities (room, equipment, etc.) and conference services are not included in the budget and are to be discussed. The filming expenses are calculated as a forfeit: first camera and director (Armin Linke), second camera and production manager (Giulia Bruno), when possible sound recordist (Renato Rinaldi), video and audio equipment rental.

### b.) Conference with researchers and students collaborating in the research group of the HfG Karlsruhe / ZKM "Critical Zone"

In collaboration with HfG Karlsruhe, we intend to realise workshops lead by Bruno Latour, who will prepare, together with students of the HfG Karlsruhe as well as graduates and postgraduates of other universities, the exhibition "Critical Zone" (working title), which is planned for the end of 2019 at the ZKM Karlsruhe. Both the research seminar and the exhibition deal with the geophysical critical condition of the earth, especially with the so-called "critical zone", the permeable, near-surface layer of the earth.

The purpose of the conference is to provide a forum for dialogue and critique after the opening of the exhibition in Matera, as well as to discuss and prepare the adaptation and presentation of the exhibition at ZKM in Karlsruhe. The filming expenses are calculated as a forfeit: first camera and director (Armin Linke), second camera and production manager (Giulia Bruno), when possible sound recordist (Renato Rinaldi), video and audio equipment rental. This program could be developed in cooperation with the Goethe-Institut.

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# STRUCTURE AND WORKFLOW

## Essential Requirements for the condition of good execution

For the implementation of the project, it is essential to have a local exhibition producer (Elisa Giuliano) in charge with project management who will be responsible for the production coordination and all local logistics that are needed for the positive realisation of the project e.g. installation permits, financing organisation for technical service, etc. She should have decisional power on the side of the Matera-Basilicata 2019 Foundation and be able to structure and coordinate the realisation of the project. The Organiser should commission her and she should be available for the project from July 2018 and follow the project until its end, including all production workshops. As the production workshops are decisive for the implementation of the exhibition project, the person of the exhibition producer is not allowed to be changed.

Further, it is an essential need to have a local production assistant who will support the production issues between the Armin Linke Studio's team, the Matera-Basilicata 2019 Foundation, the Open Design School and the local service providers. The Organiser should commission him/her and he/she should be available for the project from July 2018.

Another requirement is to have signed an official contract on the commission at the latest in July 2018.

The budget founding and the contract of cooperation with the invited partners must be prepared and formalised and signed by the Matera-Basilicata 2019 Foundation production coordinator by July 2018.

By August 2018 the final exhibition space and venue definitely need to be confirmed and be sure that all safety and installation conditions, such as electricity, safety plan, correct lightening conditions for the projections, temperature and humidity conditions adapted to the needs (e.g. heating in the autumn period) shall be guaranteed by the Matera-Basilicata 2019 Foundation.

## Workflow

Time schedule	Workflow	Structure	Verification
Aug 2018	Starting to prepare the audio-visual materials and the workshops. Final decision and irreversible contract that defines the final exhibition spaces.	<u>ARTISTIC CREATION</u>  1.) artistic preparation: reinvesting the usage right fee for technical preparing of the artistic film archive materials	Delivery of the “list of events” and the files on vimeo links as reference list of the artistic film archive materials.
Aug–Oct, 2018	preparing video work, preproduction artistic installation	<u>ARTISTIC CREATION</u>  2.a) Preproduction artistic installation design	Delivery of preliminary installative architectural projects and preliminary edited materials for workshops and the installation narrative strategy.
Sept–Dec, 2018	additional artistic filming	<u>ARTISTIC CREATION</u>  2.b) Artistic filming	Delivery of unedited material of the additional filming on Matera, Amazonia (location might change) and Europe.
Sept–Okt, 2018	1st “Design Workshop” with Open Design School Team, Linda van Deursen, Aristide Antonas, Martha Schwindling as well as with Armin Linke, Giulia Bruno, Giuseppe Ielasi, Kati Simon to develop the design and narrative strategy for the final exhibition space.	<u>ENHANCEMENT</u>  Design Workshop	Report on the workshop.
Nov–Dec, 2018	2nd “Design Workshop” to experiment with the commenting and how bring it in the editing and design display narrative. Additionally planning the structure for projection of the videos for the sound interaction, for the text, didactical layers, and develop display system that will connect the different positions and spaces of the exhibition.	<u>ENHANCEMENT</u>  Design Workshop	Report on the workshop.



Time schedule	Workflow	Structure	Verification
Oct-Dec, 2018	“Commenting Content Production Workshops” with specific persons like Bruno Latour; Professor Jan Zalasiewicz, secretary of the Anthropocene Working Group; Anna Tsing, anthropologist;	<u>ARTISTIC CREATION</u>  2.c) Commenting Content Production Workshops	Delivery of preliminary unedited material of the commenting content production workshops (filming/audiorecording/text development).
Feb-May, 2019	final editing and final rendering of filmic work, including additional didactical guide with possible text and/or voices from the enhancement and artistic creation workshops;	<u>ARTISTIC CREATION</u>  3.) Final editing, supervising of production process and implementation of final set-up of the artistic installation	Delivery of materials for final architecture and installation project.
June–July, 2019	set up of installation All rooms of the exhibition venue are to be completely finished and ready for the set up, in advance of 2 or minimum 1 month prior to the start of the set up.	<u>SERVICE</u>  Installation, presentation	Final architecture and installation project.
Sept–Dec, 2019	exhibition	<u>SERVICE</u>  presentation, operating, maintaining	exhibition is open for the public
Sept–Dec, 2019	Lectures/conferences accompanying the exhibition	<u>SERVICE</u>  presentation	lectures/conferences are open for the public

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# BUDGET

The costs mentioned below are subject to change in between items, which won't effect the final sum. These costs are estimates of the work to complete the project.

All project phases will be verified by the exhibition producer and by a member of the administration.

## I. ARTISTIC CREATION

### **1.) artistic preparation: reinvesting the usage right for technical preparing of the artistic film archive materials**

**I intend to offer you 5 years of work, which has so far cost 700,000 euros, as a starting point.**

This costs has already be financed by myself and with other partners and we need to work on the reading and editing of this very large amount of material.

By paying the Usage Rights I will invest this amount into the costs of an extensive technical server archive system in order to prepare the video and media material and to collect the reactions of the workshops and to realise the project: you won't buy the archive, but have the right to present it as a premiere and commissioner in the context of the Matera European Capital of Culture.

The artistic preparation costs are substantial of the preparations for the site- and time-specific artistic installation and include the leasing cost of necessary technical equipment, the cost of archive the artistic materials, pre-editing, pre-production and artistic filming.

The requested amount of money is a fee for the artistic usage right of the artistic film archive materials for the site and time specific installation and will be invested as listed in the tentative budget. I reserve the right to freely invest the total amount of usage right in the preparation work without providing a report on the exact distribution to Matera-Basilicata 2019 Foundation. The proof of use will be the "list of events" and the files on vimeo links (see verification).

Please take note that if the Matera-Basilicata 2019 Foundation fails to put at disposal a local exhibition producer to coordinate and verify the requests of the project and to confirm with a binding final contract the space of exhibition (including the possibility to have electricity, to have a safety plan, to have the correct lightening conditions for the projections, to have heating in the winter period to allow the public to sit for a longer period), I cannot guarantee the correct development of the project and am allowed to step out without any further need to refund the Matera-Basilicata 2019 Foundation for the money received until this point.

### **I. 1.) Verification**

Delivery of the "list of events" of the most important files from the archive.

## I. ARTISTIC CREATION

### **2. a) Preproduction artistic installation design**

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Armin Linke Studio will work in close collaboration with Linda van Deursen, Aristide Antonas, Martha Schwindling by consulting on the preliminary installative architectural projects to be developed in the defined exhibition space and venue, including plans for feasibility, realisation, budgeting, enhancement.

## 2. b) Artistic filming additional locations

This project is trying to frame the complex kaleidoscopic images that are connected with the Anthropocene into a linear narrative essay. Rather than giving answers, the project raises questions of which the matter how to design the future of our globe is just one. It will be a tool that will try to create a new visualisation to understand and possibly create new solutions.

The site and time specific artistic installation to be realised will include additional filming of Matera (geological history and images of the satellite research center). The exact amount and location of filming might change in reaction to the commenting content production workshops.

For the film project I plan to do 2 filming sessions as field works to complete the project developed for Matera:

1. in Matera, in the Satellite research center and about geological history of Matura (7 days)
2. in Europe with the scientists of the Anthropocene Working Group (2 journeys, 4 days each)
  1. Leicester - Davor Vidas, Jan Zalasiewicz, University of Leicester
  2. Copenhagen on ice melting issues, in collaboration with the Niels Boore Institute Copenhagen <http://www.iceandclimate.nbi.ku.dk>

The production cost for filming additional locations involves various filming expenses: first camera and director (Armin Linke), second camera and production manager (Giulia Bruno), when possible sound recordist (Renato Rinaldi) or sound editor (Giuseppe Ielasi), video and audio equipment rental, postproduction costs (Giulia Bruno).

## 2. c) Commenting Content Production Workshops

The commenting content production workshops are to be define the content of the final site and time specific artistic installation and will be filmed. For the commenting content production workshops I would like to invite:

the masterclass of **Bruno Latour** at HFG (University of Arts and Design Karlsruhe that is hosted in the building of the ZKM Museum of New Media) as a possible partner where we could develop and test some of the narrative of the exposition with one out two “editing workshops” that might be held in Karlsruhe and Matera  
<http://www.bruno-latour.fr/node/576>  
<http://zkm.de/en/person/bruno-latour>

experts of the Anthropocene Working Group like **Jan Zalasiewicz** and **Davor Vidas**, as well as anthropologist **Anna Tsing** to comment the materials before it will be finalised for the film and installation work  
<https://quaternary.stratigraphy.org/workinggroups/anthropocene/>  
<https://www.theguardian.com/environment/2016/aug/29/declare-anthropocene-epoch-experts-urge-geological-congress-human-impact-earth>  
[https://anthro.ucsc.edu/faculty/singleton.php?&singleton=true&cruz\\_id=atsing](https://anthro.ucsc.edu/faculty/singleton.php?&singleton=true&cruz_id=atsing)

## I. 2.) Verification

Delivery of the preliminary architectural projects and preliminary edited materials for workshops and the installation narrative strategy;

- the first drawing presentation of artistic design and artistic concept of the exhibition installation
- the unedited material of the additional filming in Europe
- the preliminary unedited material of the commenting content production workshops

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## **I. ARTISTIC CREATION**

### **3.) Final artistic editing**

Includes all costs of postproduction with translations, editing, texts and animation, color, sound.

### **I. 3.) Verification**

Delivery of materials for final architecture and installation project implementing the final edit and installation.

## **II. ENHANCEMENT**

### **Exhibition designworkshops**

The workshops will be realised as part of the “Open Design School”, an idea initiated by Joseph Grima, where the exhibition projects are developed into workshops and international experts/alumni/students meet local experts/alumni/students. Its goal is to do preparing work on the archive of materials working together intensively on the content and on the design of the final work.

The exhibition design workshops are to be organised and payed by the Open Design School.

The design workshops will implement the knowledge of the Open Design School adding a huge intellectual and technical contribution to its activity and are to define the form of the final site and time specific artistic installation in a collaborative way. The participants are willing to held public lectures in the occasion of the design workshops related to the planning of the exhibition.

For the design workshops I would like to invite:

Linda van Deursen & Armand Davis designer of the last documenta in Kassel, with students from Leiden University Academy of Creative and Performing Arts and the Royal Academy of Art (KABK) in The Hague, together with Martha Schwindling, designer as well as with Aristide Antonas, artist and architect in collaboration with Elina Axioti as consultants and supervisors of the realisation of the final artistic installation.

<https://www.phdarts.eu/Supervisors/LindavanDeursen>

<https://www.youtube.com/watch?v=QT4kyhb2kEw>

<http://www.marthaschwindling.com>

<http://www.aristideantonas.com/tag/about>

Each workshop is closed with participation of max. 15 persons and has the specific goal to prepare the content and form of the exhibition. Each workshop lasts 3 days with 4 standard team members (Armin Linke, Giulia Bruno, Giuseppe Ielasi, Linda van Deursen) + 3-4 invited participants and max. 7 local participants.

To ensure the participation and presence of the students of Linda van Deursen and Aristide Antonas (max. 5 students for each) in the workhops, we suggest to the Foundation and ODS to work on an additional budget of these expenses with Mondriaan Fonds and Goethe-Institut.

All workshops must be organised, coordinated in advance and the expenses must be payed in advance by the Matera-Basilicata 2019 Foundation and the Matera Open Design School, in September 2018. A binding calendar and participation invitation and contract with the workshop participants must be set up in September 2018. Failing in the financing of the workshops by the Matera-Basilicata 2019 Foundation in the planned calendar will

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result in the possibility to step out of the production project by Armin Linke without any refunding of the expenses and fees already payed until the moment.

## **II. Verification**

Report on the workshops.

## **III. SERVICE for implementing the final presentation and setup of the artistic site and time specific installation**

### **Installation, presentation, supervising of production process and implementation of final set-up of the artistic installation**

The installation, set-up and presentation include expenses of supply of exhibition facilities, as well as the travels needed for scouting the location (Aug/Sept 2018), for supervising the implementation of the venues for presentation (electricity, lightening, light and rain protection, architectural installation for the floor, in advance before starting with the set-up of display and technical equipment for presenting the artistic installation (March/April 2019), as well as for final editing of the work and fine tuning of the postproduction and presentation on site during set up of the final artistic installation.

The artistic sculptural service to be constructed and implemented by Armin Linke could be

- printing of photographs on display materials
- construction of technical displays: screens, monitors holders, projection holders, sound equipment holders, video audio players, tables used as projection surface, cabling on floor, lights (as part of the work and it's presentation), text printed on paper or surfaces, images printed on paper or surfaces, vitrines
- transport of these materials
- video files preparation
- supervision of production process and implementation of final set-up of the artistic installation

## **III. Verification**

Final architecture and installation project.

## TOTAL COSTS AND PAYMENT STRUCTURE

Description	Content	Date of payment	Cost
<b>Artistic preparation and concept</b>	Selection of archival film material to be exhibited (18.000 €); curatorial research (17.500 €); legal assistance (3.000 €); usage rights (6.000 €) transcription of interviews and translation of original languages (16.350 €); pre editing (125.500 €); data storage devices and editing audio, photo and video material (46.010 €); preliminary field research (4.000 €).	by 31. July, 2018	€ 136.360
<b>Preproduction artistic installation design and artistic filming</b>	Preliminary architectural projects, artistic contribution in collaboration with Aristide Antonas-Elina Axioti, Linda van Deursen/Mevis & van Deursen, Giuseppe Ielasi, Giulia Bruno, Martha Schwindling (52.500 €); field work and research for unedited material of the additional filming (26.000 €); content production workshops (26.500 €).	50% by Sept and 50% by Dec, 2018, in 2 instalments	€ 105.000
<b>Production artistic material for final architecture and installation</b>	Final edit (89.000 €); video postproduction (19.000 €).	50% by April, 50% by July, 2019, in 2 instalments	€ 108.000
<b>Installation realization (supervising of production process and of final set-up of the artistic installation) and conferences</b>	Artistic printed materials, sculptural MDF/glass/vitrine/table/screen structure exhibition facilities and their construction (81.500 €); transport (9.000 €); artistic and technical supervision (34.950 €); conferences (36.650 €).	to be payed 10% by August, 2018, 40% by April, 50% by June, 2019, in 3 instalments	€ 162.100
<b>Total to be payed to Armin Linke excl. VAT</b>			<b>€ 511.460</b>
<b>Installation realization (technical equipment, insurance, printing), to be managed through public tender*</b>	rental of audio and video technical equipment with cables and installation service (42.000 €); insurance (2.000 €); printing of booklet-guide with floorplan and content of the exhibition (15.000 €).	to be payed directly to the providers	€ 59.000
<b>TOTAL excl. VAT</b>			<b>€ 570.460</b>

\*For these services that require to be managed locally through the public tender, the Foundation is in charge to manage the preparation and execution of a public tender, according to the proposed list of technical requirements, materials to be insured and parameters of the booklet-guide, provided by the Armin Linke Studio. The costs of the rental of audio-video technical equipment with cables, installation service and maintenance, the costs of printing the booklet-guide, as well as the costs of insurance are to be paid by the Foundation directly to the service providers who are the winners of the public tender.

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Armin Linke insists on the right to participate in the formulation of the tender for the technical service and in the decision of the selection process so that he can have the best quality of presentation of his artistic sculptural installation-work. The display construction and the video and audio technique has to be considered as part of the artistic sculptural installation-work and not just as an external service.

The display is part of the artistic sculptural installation and subject of the artistic concept. All kind of graphic design connected to the exhibition by Armin Linke needs to be part of the didactical visual identity of the exhibition. The graphic design of any exhibition-related materials (e.g. posters, banners, exhibition signs, etc.) is allowed to do only by Linda van Deursen, based on the discussions on the developed design workshops.

The budget doesn't include the costs of the Design workshops which will be born by the Open Design School.

**This budget does not include the costs of the followings that are to be payed by the Matera-Basilicata 2019 Foundation directly to the service providers:**

- a local exhibition producer,
- a local production assistant,
- the security guards service,
- engineering plan for security of displays and all electrical equipment, fire escapes etc.
- the engineering approval and testing the fire escape and electricity,
- the security certifications,
- the infrastructure: electricity / correct lightening conditions, rain protection, temperature and humidity conditions (heating in the autumn/winter period),
- the daily switch on and off of the technical displays and report to the technical service for needed repairs, to be payed by the Matera-Basilicata 2019 Foundation directly to the service providers.

## Insurance

In order to guarantee the perfect execution and performance of the exhibition the insurance system as to be planned as follow:

- Insurance for the audience (visitors and spectators), to be managed and payed by the Matera-Basilicata 2019 Foundation;
- Insurance for the exhibits and technical devices, to be managed by the Matera-Basilicata 2019 Foundation but included in the exhibition budget. The exhibits value has to be calculate on their production costs and not on their art market price. The technical devices insurance value has to be calculate as part of the exhibits value. In order to optimise the insurance costs the Matera-Basilicata 2019 Foundation has to guarantee security conditions (surveillant system) comparable to the museums ones.

## Transport

The transport of the exhibits will be managed between Armin Linke's production studio in Milan (Italy) and Matera (Italy).

## Additional sponsoring

If technical or other sponsors are found, these funds will come in addition to the budget for a better presentation.

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# REPORTING, PRESENTATION

## Reporting

During the production phases of the project a regular flow of information is needed, reporting the phases that have been done and defining or informing about the steps scheduled for the upcoming period of planning.

## Presentation of the installation

A specific architecture design with exact technical instructions, provided by the artist, will be mandatory for the presentation of the artistic project.

Some of the videos and materials might be presented only in English or in Italian without a complete translation but only a shortened text about the content “in Italian riassunto”. The work is not intended for the internet or other distribution forms but finding additional partners to found the development of a specific artistic project for internet platform this format could be developed.

Any extracts and documentation for promotional use from the artistic installation work are to be discussed with the artist.

Photographic and any other media material resulting of the production process will be part of Armin Linke Archive and the artist has the right to use the material for further projects and in other context.

European Capital of Culture Matera 2019 will be mentioned as co-supporter of the additional development of there Anthropocene Archive project thus creating a very positive synergy. European Capital of Culture Matera 2019 will be credited as commissioner and producer of the artistic installation in the development of the installations and film.

Further presentation of the artistic installation in other venues has to be discussed with the artist. The copy right of the general concept of the exhibition stays with the artist. In further international possible venues European Capital of Culture Matera 2019 will be mentioned as production partner.

As the last three years of filming were made possible by a grant of the Spanish Fundació Sorigué the installation and further developed installations and film will identify and mention the Fundació Sorigué as partner including all communication and press releases. Additional partners and supporters that will will also be mentioned for their support to create the archive and in the future workshops (for example HfG Karlsruhe University, ZKM Karlsruhe, Sciencepo University Media Lab Paris, ETH University Zürich, galleria Vistamare Pescara, Thyssen-Bornemisza Art Contemporary TBA21 Foundation and TBA21–Academy, Haus der Kulturen der Welt (HKW) Berlin, Territorial Agency, etc.



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# REMARKS, CANCELLATION, GUARANTEE

## Remarks

Additional expenses for implementing the final presentation of the artistic site and time specific installation in the special location of Matera are needed:

- for guards of the exhibition
- for electricity, safety plan, correct lightening conditions for the projections (including a “tunnel” for light and rain protection in the cases of the Sassi use), for temperature and humidity conditions adapted to the needs (e.g. heating in the autumn period)

## Cancellation

In the event that the exhibition or the production of the artistic project is cancelled by the Organiser after this Agreement has been signed and the Artist has started the preparatory work to provide the Work, the Organiser will be liable to pay for reasonable costs incurred by the Artist for the production of the Work, where applicable, up to the date of cancellation.

In the event that the conditions of good execution are not secured by the defined date, the Artist has the right to cancel his contribution and the production of the artistic project without paying back the amount that has already been payed to him for the the realisation of the project.

## Garantee

At the very least, it should provide for this capital to be available by means of guarantees from banks or by insurance policies to cover professional and operational risk.

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# PARTICIPANTS

## Armin Linke Studio

For more than twenty years now, **Armin Linke's** work deals on how mankind uses technologies and knowledge to transform and develop the Earth's surface to adapt it to its needs. His films and photographs are observations of the human changes to the Earth's, land, oceans and biosphere. Armin Linke worked with the University for Architecture and Technology ETH Zürich and was a professor at the University of Arts and Design, Karlsruhe, as well as at the IUAV University, Venice. He was a research affiliate at the MIT Program in Art, Culture and Technology, School of Architecture and Planning, Cambridge, US. His work has been exhibited at prestigious cultural centres including Centre Pompidou (Paris), Haus der Kulturen der Welt (Berlin), Tate Modern (London), Fotomuseum Winterthur and Centre de la photographie (Geneva). Linke's multimedia installations were presented at several Venice Biennales of Architecture, where his installation "Alpi" about the contemporary Alpine landscape was awarded with a Special Prize for best work in the Episodes section in 2004.

His recent large scale solo exhibition "The Appearance of That Which Cannot Be Seen" was shown at ZKM – Center for Art and Media (Karlsruhe, 2015, 2016), PAC – Padiglione d'Arte Contemporanea (Milan, 2016), Ludwig Forum (Aachen, 2017) and Centre de la photographie (Geneva, 2017).

Berlin based artist **Giulia Bruno** is working with film and photography. After graduating in Biology from the Università degli Studi in Milan, she studied photography at CFP Bauer and cinema at Civic School of Cinema, also in Milan. She collaborated in the project „Essai d'une Négociation" with the HFG Karlsruhe University of Arts and Design. Her work focuses on border-interactions running through the "city" as a constructed and at the same time invisible space. She has a deep interest in social related issues. Currently, she is working on a number of art and film projects with Armin Linke in his Berlin Studio. She was involved in a film project by the "Anthropocene Observatory" for the Haus der Kulturen der Welt in Berlin and in the artistic research group "Confotografia", which is concerned with the Aquila territory in Italy and the effects of the interaction between humans and nature following the 2009 earthquake. Her film "Capital" was presented in several festivals including, among others, the "Filmmaker Film Festival" in Milano and the Cineteca di Bologna "Visioni Italiane" in Bologna, where the film was awarded.

## Giuseppe Ielasi

As electro-acoustic composer and improviser appeared in many festival across the globe and toured extensively in Europe, US and Japan, and released music on his own Senufo Editions, 12k, Erstwhile, Alga Marghen / Planam, Entr'acte, Dekorder, Editions Mego.

He plays in Bellows (with Nicola Ratti) (their new Lp has been released on Boomkat Editions in spring 2015), Oreledigneur (with Renato Rinaldi) and Eselsohr (with Jennifer Veillerobe).

In 1998 he founded the "Fringes recordings" label, closed in 2005, and co-founded "Schoolmap Records" in 2006. At the moment he co-curates, together with Jennifer Veillerobe, SENUFO Editions.

Regular collaborator of photographer and filmmaker Armin Linke, on live performances (Transient) and film production. He edited, sound designed and post produced : Alpi, Planta (Architecture Biennale, Venice 2014), Anthropocene (HKW Berlin, BAK Utrecht, 2014), Invisible Archaeology (Kingdom of Bahrain Pavilion, Expo 2015).

Regular collaborator of the 'Societas Raffaello Sanzio' theatre company. He produced sound and performed live on various plays and performances directed by Chiara Guidi around Italy.

"Sound in cinema" teacher at the 'Rosencrantz and Guildenstern' film school in Bologna, since 2010. His teaching focused both on live sound recording and post-production / sound design.

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Various workshops and lectures, at Bologna Music Conservatory, Parma Music Conservatory, Societas Raffaello Sanzio Cesena, and many others.

Sound postproduction and mixing/mastering for more than 300 records, videos and films.

He's a member, with Attila Faravelli and Nicola Ratti, of "Neither Sound Design", an associate studio specialized in sound diffusion projects for exhibitions, galleries, events.

**Kati Simon** is independent curator and project manager in contemporary art, based in Berlin. She has worked in and with various institutions in Hungary, Austria and Germany. She is a co-founder of Critique&Culture e.V., a Berlin based new network of critically-reflexive artists and cultural workers mostly from Eastern Europe. She is also member of IKT - International Association of Curators of Contemporary Art and of Studio of Young Artists Association in Hungary. Her curatorial work included solo and thematic exhibitions, many of which critically addressed a variety of social issues. Projects, she has recently worked on, include *Taking Time* (Budapest, Berlin, 2017); *Armin Linke: OCEANS – Dialogues between Ocean Floor and Water Column* (Edith-Russ-Haus for Media Art in Oldenburg, 2017); *Constucted View2 - Attila Csörgő and Gábor Ósz* (Vintage Gallery, 2016), *Horizontal Standing* (OFF-Biennale Budapest, 2015). 2009-13 she was Curator and Head of Exhibition at Ludwig Museum, Budapest, and before that 2006-09 a curator and project manager at Műcsarnok / Kunsthalle Budapest.

## Design Workshops

Mevis & van Deursen is the internationally renowned graphic design studio of **Armand Mevis** (1963) and **Linda van Deursen** (1961). Both graduated from the Gerrit Rietveld Academy in Amsterdam in 1986. Their work – with its focus on publications and identities for artists, fashion designers, and architects – embraces an unraveled exploration of the interplay between imagery and typography, which originates from their preference for abstracting ideologies. Their commissioners include the Stedelijk Museum Amsterdam, Walther König Verlag, JRP Ringier, Hatje Cantz, Museum of Contemporary Art Chicago, documenta14, Athens, Kassel (2017) and The New Institute, Rotterdam. Mevis directs the Werkplaats Typografie (ArtEZ, Arnhem, the Netherlands); van Deursen is a critic at the Yale University School of Art in New Haven, Connecticut, in the USA. By remaining small in size yet with a flexible, collaborative network of designers and other practitioners, Mevis & van Deursen are able to invest in projects that require new ideas, critical approaches, and formal systems achieved often through close collaborations with clients.

The designer **Martha Schwindling** studied product design at the Design university in Karlsruhe until 2014. During her studies, Schwindling made a five-month internship at the studio of the designer Stefan Diez in Munich and spent an exchange semester at the School of Visual Arts in New York City at the Institute of Visual and Critical Studies. Martha Schwindling is running her studio in Berlin since 2014 and works as a freelance for various designers and manufacturers such as Häfele, Schönbuch, Radius, Pulpo and Office Kilian Schindler. Her main focus lies on designing functional objects which are self-evident in terms of concept, construction and use. Her work include spaces, exhibitions and publications, preferably in collaboration with other designers as well as artists, architects and theorists.

**Aristide Antonas'** work spans philosophy, art, literature and architecture. He published novels, short stories, theater scripts and essays. His art and architecture work has been featured among other places in Istanbul Design biennial, Venice biennale, Sao Paulo biennale, Display Prague, the New Museum, New York and had solo institutional presentations in Basel's Swiss Architecture Museum and in Austria's Vorarlberger Architektur Institut.

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He won the ArchMarathon 2015 prize for his Open Air Office, was nominated for a Iakov Chernikov Prize (2011) and for a Mies Van der Rohe Award (2009) for his Amphitheater House. He works as a Professor of Architectural Design and Theory and directs the Master's Program on Architectural design at the University of Thessaly, Greece. Aristide has been a visiting tutor in the Bartlett UCL and a visiting professor of Literature at The Frei Universität in Berlin.

### Commenting Content Production Workshops

**Bruno Latour** is a French sociologist of science and anthropologist and an influential theorist in the field of Science and Technology Studies (STS). After teaching at the École des Mines de Paris (Centre de Sociologie de l'Innovation) from 1982 to 2006, he became Professor at Sciences Po Paris (2006-2017), where he was the scientific director of the Sciences Po Medialab. He retired from several university activities in 2017. He was also a Centennial Professor at the London School of Economics. Bruno Latour is one of the most influential intellectuals in the Western world today. Latour's work on modernity, the meaning of things or actor-network theory has been and continues to be widely and intensively discussed in both the natural sciences and the humanities. He is the recipient of the 2013 Holberg Memorial Prize, which is the equivalent of the Nobel Prize for social sciences and the humanities.

**Jan Zalasiewicz** is a Professor in the Department of Geology at the University of Leicester, and before that worked at the British Geological Survey. A field geologist, palaeontologist, and stratigrapher, he teaches various aspects of geology and Earth history to undergraduate and postgraduate students, and is a researcher into fossil ecosystems and environments across over half a billion years of geological time. He has published over a hundred papers in scientific journals, and several books with Oxford University Press, including *Rocks VSI* (2016), and *The Planet in a Pebble* (2010). Zalasiewicz is one of the leading theoreticians of the Anthropocene. Over the last few years he has been involved in helping develop ideas on the Anthropocene, the concept that humans now drive much geology on the surface of Earth, and he chairs the Anthropocene Working Group of the International Commission on Stratigraphy.

**Anna Tsing** is professor of anthropology at the University of California, Santa Cruz, and a Niels Bohr Professor at Aarhus University in Denmark, where she co-directs Aarhus University Research on the Anthropocene (AURA). She is the author of *The Mushroom at the End of the World: On the possibility of life in capitalist ruins* (2015), *Friction: An ethnography of global connection* (2005), and *In the Realm of the Diamond Queen: Marginality in an out-of-the-way place* (1993), all published by Princeton University Press. She is co-editor of the book *Arts of Living on a Damaged Planet: Ghosts and Monsters of the Anthropocene* (2017).